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## Editorial

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# Editorial

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- 1 If, as Jens Hoffmann suggests here in his article on the role of the exhibition curator, we should start to broach a subject by assessing how many times it occurs on the Internet or by mentioning how many people consult a given website, it is evident that our new *Critique d'art* formula has considerably increased its readership numbers since we doubled the review's content. N° 40, published in autumn/winter 2012, was well received and, with this current issue, we have striven to be even more demanding, and pay more attention to your reactions and proposals.
- 2 What we are offering you in this spring/summer 2013 issue is a close examination of 353 publications, divided between the printed version, which focuses on the most important developments, and the online version which delves deeper into current books and catalogues. We should, however, draw your attention to the fact that the delayed delivery of certain contributions may mean that they will only be published online. This will be the case with a promising article by Jésus Carrillo on Conceptualism and Feminism, currently being written in Spanish. Otherwise put, the volume you have in your hands and *Critique d'art* on Revues.org are thoroughly complementary.
- 3 For all these good reasons, we should like to urge you to discover the varied reading and research modes made possible by this twofold publication. With the first 39 issues of the review now online, the printed and electronic duet ushers in the possibility of reading the latest news about what has been published in French since 1993, and, much more recently, in other languages. The website also makes it possible to gain a better knowledge of our authors' contributions, and read more about them, if you have appreciated their latest article.
- 4 As you will see, the list of contents of *Critique d'art 41* covers a broadly international swathe of current news with regard to topics and publications, issues raised, and authors, by overlapping viewpoints in such a way that the shift from one article to the next makes sense.
- 5 So the paths of Jacques Rancière, as read by Oliver Davis, are interwoven with the alternative American scene as described by Judith Delfiner and Natalia Smolianskaïa's thoughts about the avant-garde—this latter having run a two-year seminar on the topic at the Collège de Philosophie in Paris. Nor is it altogether by chance that a listing of

books about *Magiciens de la terre* and that show's main curator, Jean-Hubert Martin, should be put side by side with

- 6 the thoughts of Jens Hoffmann, chief editor of *The Exhibitionist*, about recent publications dealing with exhibition curating.
- 7 We can grasp how, today, in a subtler way, the geographies of art have been being re-formed since well before 1989, and how the development of exhibitions, while highlighting the thinking and praxis of curators, only endows them with real critical thinking inasmuch as they provide themselves with the wherewithal to that end, as we are reminded by Jacques Leenhardt in relation of Luis Péres Oromaz. Present-day time, the one produced by recent works, and presented in exhibitions whose catalogues and monographs we discuss, is not systematically the time of thought, theory, and historical knowledge. *Critique d'art*'s scientific and reading committees are managing to construct a planned editorial proposal without you being at the mercy of the deadlines of scientific publications which tend to make far too great a distinction between the different time-frames that we are simultaneously living in.
- 8 This is a specific feature of *Critique d'art*, one of whose methods here involves the "archive" dossier devoted to the GRAV, in response to several exhibitions at the Palais de Tokyo, the Grand Palais and the Museum of Fine Arts in Rennes. For the occasion, the artist Julio Le Parc has kindly agreed to produce a limited edition which will accompany this issue and help us to pay for it.
- 9 Times are hard and all those involved in the art world are suffering, but, even more so than in periods of plenty, we are persuaded that everyone has their own part to play. As it happens, *Critique d'art*, alongside seasoned editors who are authorities in their area of skill, is working day in day out both to train young authors in the writing workshop, which has been open to one and all for the past year, and to welcome new contributors. The review is keen to hear your ideas, which will be submitted to our reading committee, so please don't hesitate to get in touch with us.
- 10 If you would like to help us with our programme, don't forget to ask your libraries and friends to subscribe to the review. This is the best way to enjoy access to all the resources and analyses which we are making available to you.
- 11 Make use of *Critique d'art*—and overuse it!